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COMPOSED FOR THE LEEDS MUSICAL FESTIVAL, 1898.

ODE TO THE PASSIONS

WRITTEN BY

WILLIAM COLLINS

(1721—1759)

SET TO MUSIC FOR CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

PRICE TWO SHILLINGS.

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AND

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ODE TO THE PASSIONS.

WHEN Music, heavenly maid, was young,
While yet in early Greece she sung,
The Passions oft, to hear her shell,
Thronged around her magic cell,
Exulting, trembling, raging, fainting,
Possest beyond the muse's painting :
By turns they felt the glowing mind
Disturb'd, delighted, raised, refined ;
Till once, 'tis said, when all were fired,
Filled with fury, rapt, inspired,
From the supporting myrtles round
They snatch'd her instruments of sound ;
And, as they oft had heard apart
Sweet lessons of her forceful art,
Each (for Madness ruled the hour)
Would prove his own expressive power.

First Fear his hand, its skill to try,
Amid the chords bewildered laid,
And back recoil'd, he knew not why,
E'en at the sound himself had made.

Next Anger rush'd ; his eyes on fire,
In lightnings own'd his secret stings :
In one rude clash he struck the lyre,
And swept with hurried hand the strings.

With woful measures wan Despair
Low, sullen sounds his grief beguiled ;
A solemn, strange, and mingled air ;
'Twas sad by fits, by starts 'twas wild.

But thou, O Hope, with eyes so fair,
What was thy delightful measure ?
Still it whisper'd promised pleasure,
And bade the lovely scenes at distance hail
Still would her touch the strain prolong ;

And from the rocks, the woods, the vale,
She called on Echo still, through all the song
And, where her sweetest theme she chose,
A soft responsive voice was heard at every
close,
And Hope enchanted smiled, and waved her
golden hair.

And longer had she sung ; but, with a frown,
Revenge impatient rose :
He threw his blood-stain'd sword, in thunder,
down ;
And with a withering look,
The war-denouncing trumpet took,
And blew a blast so loud and dread,
Were ne'er prophetic sounds so full of woe !
And ever and anon, he beat
The doubling drum, with furious heat ;
And though sometimes, each dreary pause be-
tween,
Dejected Pity, at his side,
Her soul-subduing voice applied,
Yet still he kept his wild unalter'd mien,
While each strain'd ball of sight seemed bursting
from his head.

With eyes upraised, as one inspired,
Pale Melancholy sat retired ;
And, from her wild sequester'd seat,
In notes by distance made more sweet,
Pour'd through the mellow horn her pensive
soul ;
And, dashing soft from rocks around,
Bubbling runnels join'd the sound ;
Through glades and glooms the mingled measure
stole,

Or, o'er some haunted stream, with fond
 delay,
 Round an holy calm diffusing,
 Love of peace, and lonely musing,
 In hollow murmurs died away.

But O ! how altered was its sprightlier tone,
 When Cheerfulness, a nymph of healthiest hue,
 Her bow across her shoulder flung,
 Her buskins gemmed with morning dew.
 Blew an inspiring air, that dale and thicket
 rung,
 The hunter's call, to Faun and Dryad known !
 The oak-crown'd sisters, and their chaste-eyed
 Queen,
 Satyrs and Sylvan Boys, were seen,
 Peeping from forth their alleys green :

Brown Exercise rejoiced to hear ;
 And Sport leapt up, and seized his beechen
 spear.
 Last came Joy's ecstatic trial :
 He, with viny crown advancing,
 First to the lively pipe his hand addrest ;
 But soon he saw the brisk awakening viol,
 Whose sweet entrancing voice he loved the
 best ;

They would have thought who heard the strain
 They saw, in Tempe's vale, her native maids,
 Amidst the festal sounding shades,
 To some unwearied minstrel dancing.

While, as his flying fingers kissed the strings,
 Love framed with Mirth a gay fantastic
 round :
 Loose were her tresses seen, her zone unbound ;
 And he, amidst his frolic play,
 As if he would the charming air repay,
 Shook thousand odours from his dewy wings.

CHORUS.

O Music ! sphere-descended maid,
 Friend of Pleasure, Wisdom's aid !
 Why, goddess ! why, to us denied,
 Lay'st thou thy ancient lyre aside ?
 As, in that loved Athenian bower,
 You learn'd an all commanding power,
 Thy mimic soul, O Nymph endeared,
 Can well recall what then it heard ;
 Where is thy native simple heart,
 Devote to Virtue, Fancy, Art ?
 Arise, as in that elder time,
 Warm, energetic, chaste, sublime !

WM. COLLINS.

ODE TO THE PASSIONS.

WILLIAM COLLINS.

FREDERICO H. COWEN.

Andante con moto ma tranquillo. ♩ = 60.

PIANO.

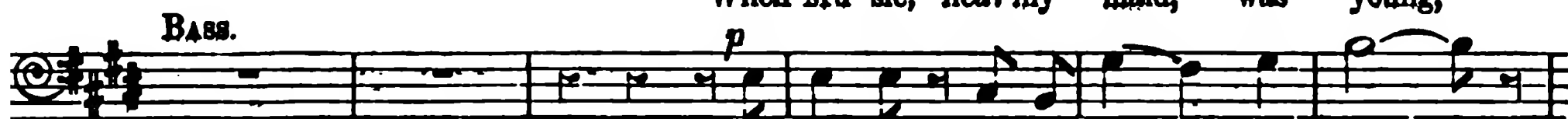
pp

The musical score is written for piano and consists of six systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Andante con moto ma tranquillo' with a quarter note equal to 60 beats. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'pp', 'p', 'poco cres.', and 'dim.'

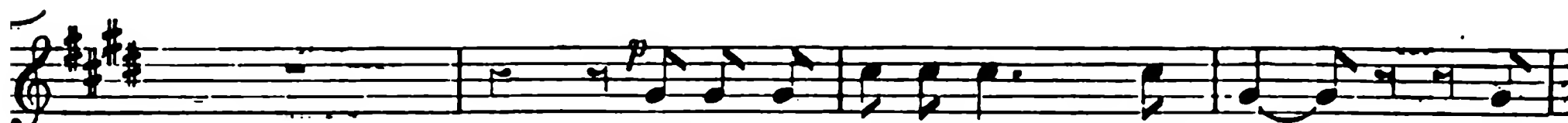
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When Mu-sic, heav'nly maid, was young,



When Mu-sic, heav'nly maid, was young.



While yet in ear-ly Greece she sung, The



While yet in ear-ly Greece she sung, The



Passions oft, to hear her shell Thronged around her ma-gic cell,



Passions oft, to hear her shell Thronged around her ma-gic cell,



SOPRANO.
ALTO.
TENOR.
BASS.

Ex - ult - ing, tremb - ling, *p*

Ex - ult - ing, tremb - ling, *p*

Ex - ult - ing, tremb - ling, *p*

Ex - ult - ing, tremb - ling, *p*

rag - ing, faint - ing, Pos - sest be - yond the

rag - ing, faint - ing, *p*

rag - ing, faint - ing, *p*

rag - ing, faint - ing, Pos - sest be - yond the

rag - ing, faint - ing, *p*

Mu - se's paint - ing, By turns . . they felt the glow - ing mind. Dis -

They felt the glow - ing mind

Mu - se's paint - ing, By turns they felt . . the mind . . Dis -

dim. *p*

3 *poco cres.*

Ped. * *Ped.* * *Ped.* *

3 *dim.* *p*

turbed, . . de - light - ed, raised, . .
 Dis - turbid, . . de - light - ed, raised, . . re . .
 turbed, . . de - light - ed, raised, . . re . .
 Dis - turbid, . . de - light - ed, raised, . . re . .
 dim. pp
 - fined ;
 - fined ;
 - fined ;
 Ped. * Ped. *
 accel. mf Till
 accel. mf Till
 pp accel.
 Ped. *

S290.

Più mosso.

Once, 'tis said, when all were fired, . . Filled with fu - ry, rapt, in - spired, . .

once, 'tis said, when all were fired, . . Filled with fu - ry, rapt, in - spired, . .

Once, 'tis said, when all were fired, . . Filled with fu - ry, rapt, in - spired, . .

once, 'tis said, when all were fired, . . Filled with fu - ry, rapt, in - spired, . .

Più mosso. ♩ = 92.

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

From the sup - port - ing myr - tles round, They snatched her instruments of

sound ; And, as they oft had heard a

sound ; And, as they oft had heard a

sound ; And, as they oft had heard a

sound ;

part, . . . Sweet les - sons of her force - ful art, . . . Each, . . .

part, . . . Sweet les - sons of her force - ful art, . . . Each, . . .

for mad - ness rul'd the hour, Each would prove . . . his

for mad - ness rul'd the hour, Each would prove . . . his

each, for mad - ness rul'd, for mad - ness rul'd the hour, Each would prove . . . his

for mad - ness rul'd, for mad - ness rul'd the hour, Each would prove . . . his

own . . . ex - press - ive power.

own . . . ex - press - ive power.

own . . . ex - press - ive power.

own . . . ex - press - ive power.

7
Molto moderato.

Molto moderato. ♩ = 66.

ALTO.
First Fear, his hand, its skill to

BASS.
First Fear, his hand, its skill to

try, A - mid the chords . be - wil-dered laid, And

try, A - mid the chords . be - wil-dered laid, And

back re-coiled, he knew not why, .. E'en at the sound him-self had made.

back re-coiled, he knew not why, .. E'en at the sound him-self had made.

Ped.

Molto allegro e con fuoco.

8

SOPRANO. *f* Next An - ger rushed ; his eyes on fire, In light-nings owned his

ALTO. *f* Next An - ger rushed ; his eyes on fire, In light-nings owned his

TENOR. *f* Next An - ger rushed ; his eyes on fire, In light-nings owned his

BASS. *f* Next An - ger rushed ; his eyes on fire, In light-nings owned his

Molto allegro e con fuoco. $\text{♩} = 152$.

f

B *sempre f*

se - cret stings : In one rude clash he struck the

sempre f

se - cret stings : In one rude clash he struck the

sempre f

se - cret stings : he struck the

sempre f

se - cret stings : In one rude clash he struck the

B'

sempre f

lyre, And swept, with hurried hand, the strings.

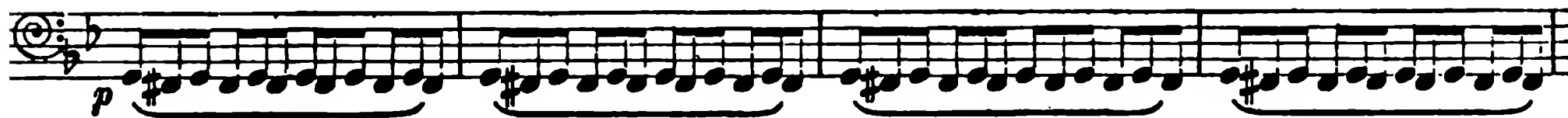
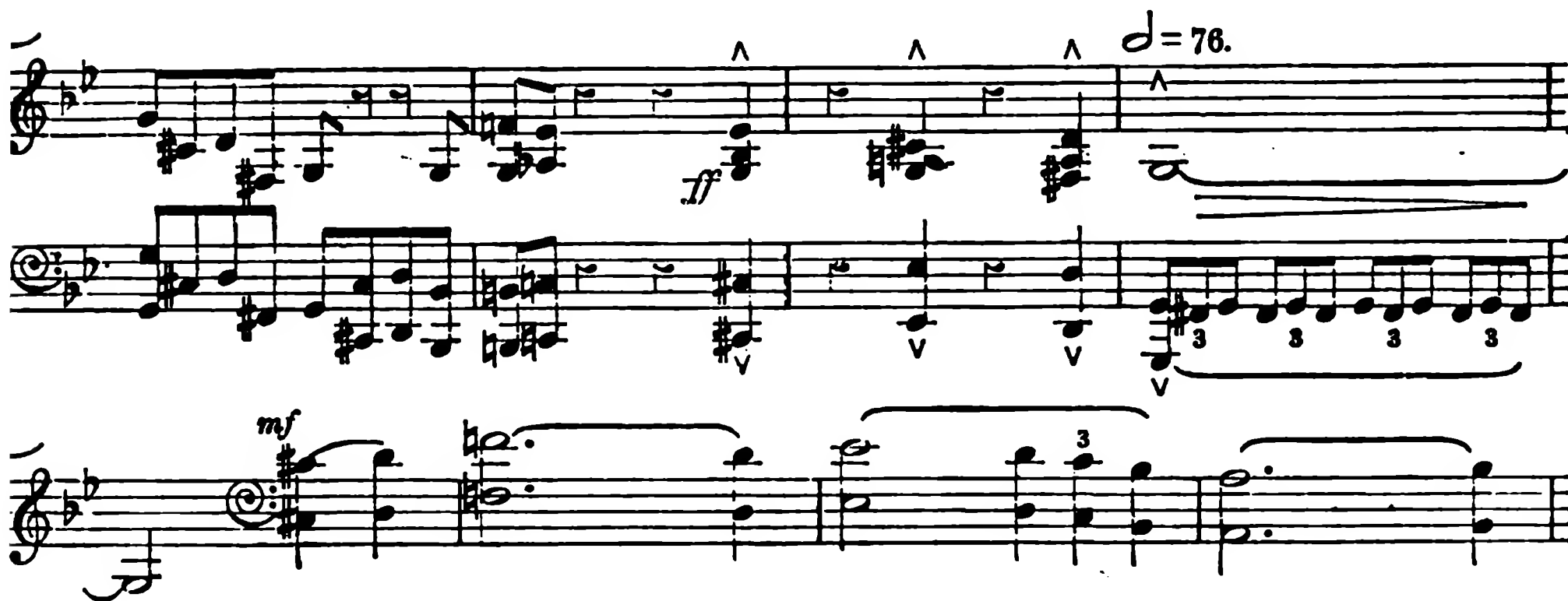
lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

lyre, And swept, with hurried hand, the strings.

f

5



pp
 Low, sul - len sounds his
pp
 Low, sul - len sounds his

grief . . . be - guiled ; . . .
 grief . . . be - guiled ; . . .

p
sf *mf*
sempre p
p
p
p

sol - emn, strange, and min - gled air ; . . .
 sol - emn, strange, and min - gled air ; . . .

8290.

Musical score for piano and voice, page 11. The score features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Twas sad, by fits, fits, 'Twas sad by fits, by starts 'twas wild. . . . by starts 'twas wild. . . .". The piano part includes a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The score is in 4/4 time and ends with a key signature change to D major.

Lyrics: *'Twas sad, by fits, fits, 'Twas sad by fits, by starts 'twas wild. . . . by starts 'twas wild. . . .*

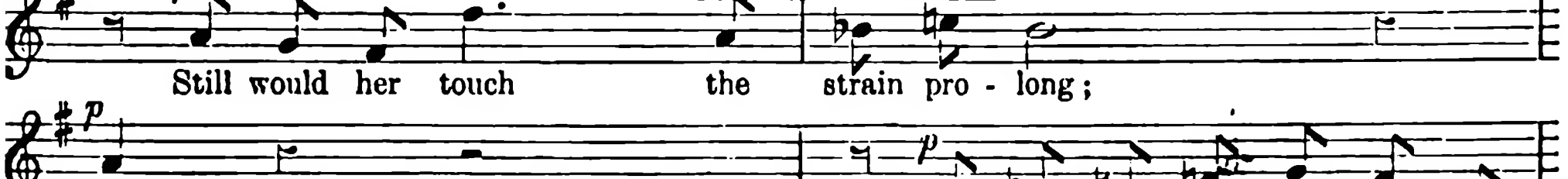
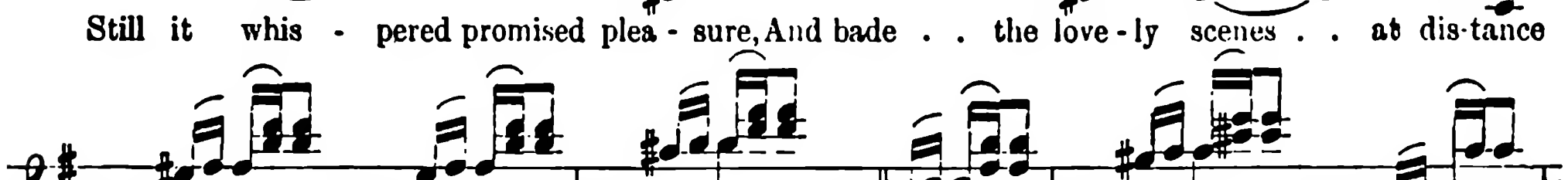
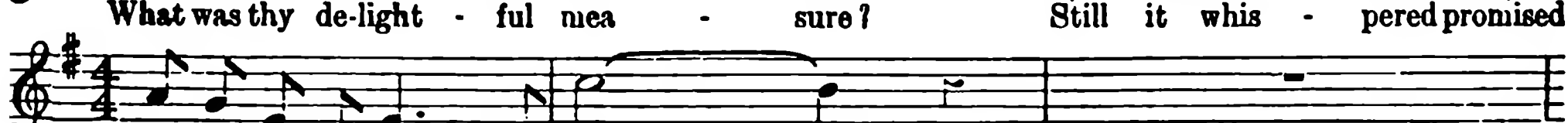
Dynamics: *p* (piano), *mf* (mezzo-forte), *dim.* (diminuendo).

Key signature: B-flat major (two flats).

Time signature: 4/4.

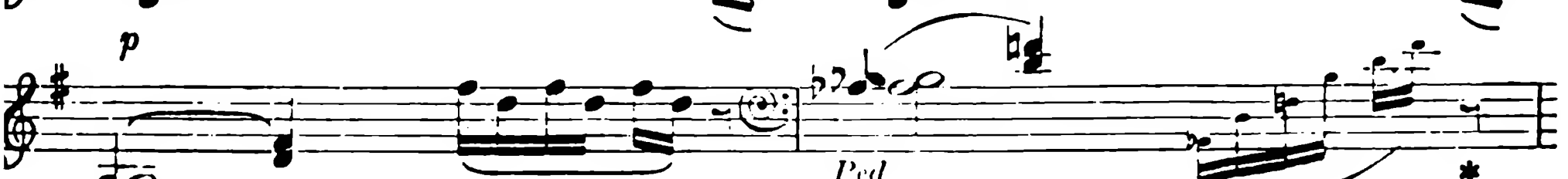
Andante molto tranquillo. SOPRANO. poco rall. a tempo.*ALTO. poco rall. a tempo.**Andante molto tranquillo. ♩ = 60.*

But thou, O Hope, with eyes so fair, . .

*poco rall. a tempo.*

hail!

Still would her touch the strain pro -

*Ped.*

poco cres.

And from the rocks, the woods, the vale,

poco cres.

- long ; . . . And from the rocks, the woods, the

poco cres.

Ped. *

p

She called on E - cho still, she called on E - cho still,

p

vale, She called on E - cho still, she called on

p

tr

pp

and from the vale, she called on E - cho still, Through all the

pp

E - cho still, she called on E - cho still, Through all the

pp

song ; And, where her theme she chose, . . .

song ; And, where her sweetest theme, her theme she chose, . . .

1st TENORS (a few voices only).

A soft re-son-sive voice, . . .

Ped. * *Ped.* *

her sweetest theme she chose, *sempre p* A soft voice, . . .

and, where her sweetest theme, her theme she chose, . . . there . . .

was heard at ev-'ry close, . . . a voice, . . .

Ped. * *Ped.* * *Ped.* *

dim. A soft re-son-sive voice . . . was heard at

dim. A soft re-son-sive voice was heard at

a soft . . . voice was heard at

Ped. *

Pochissimo più lento.

ev - - 'ry close, And Hope smiled, en-chanted

ev - - 'ry close, And Hope smiled, en-chanted

ev - - 'ry close, And Hope smiled, en-chanted

Pochissimo più lento. ♩ = 100.

smiled, smiled, . . and waved her gold - - en hair. Come lma.

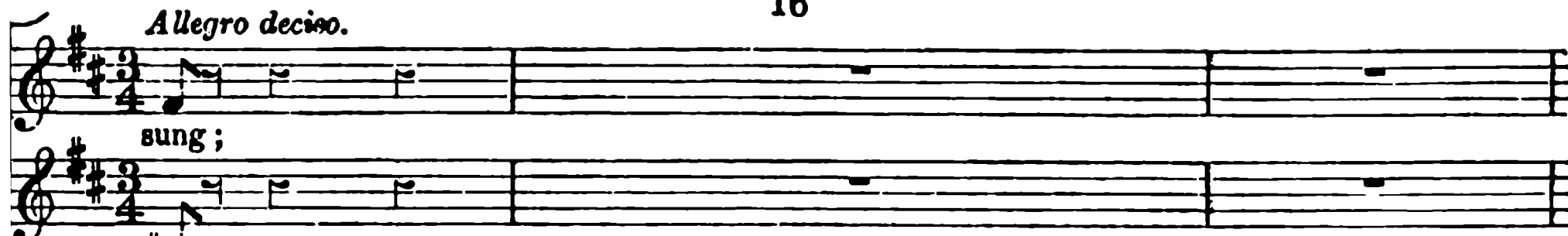
smiled, smiled, . . and waved her gold - - en hair. Come lma.

smiled, smiled, . . and waved her gold - - en hair. Come lma.

SOPRANO.
And long-er had she

ALTO.
And long-er had she

And long-er had she

Allegro deciso.

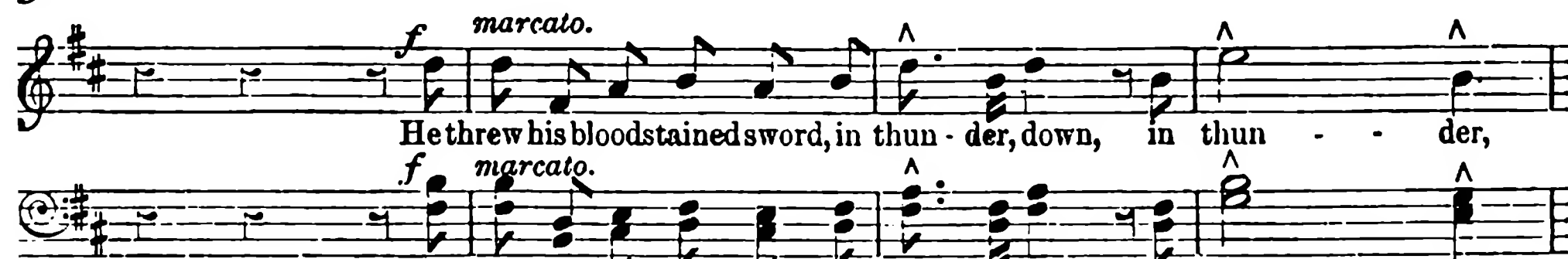
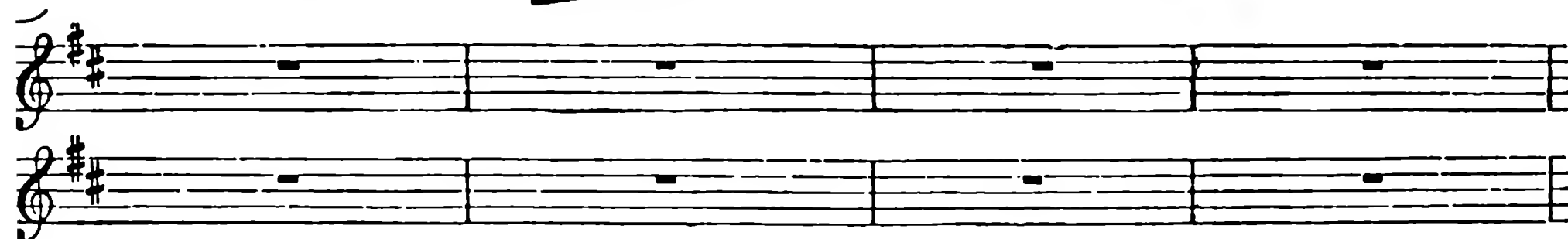
sung ;

TENOR. TUTTI.

BASS.

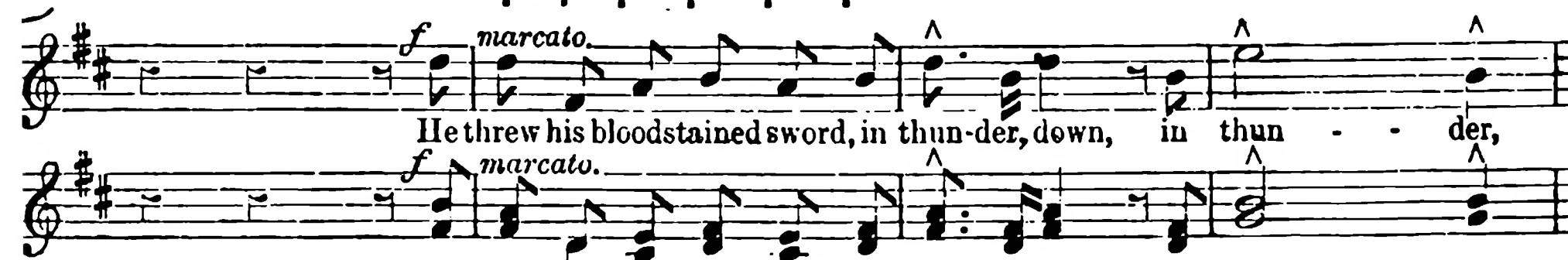
But, with a frown, Revenge im - pa - tient rose ; . . .

But, with a frown, Revenge im - pa - tient rose ; . . .

Allegro deciso. ♩ = 92.

He threw his bloodstained sword, in thun - der, down, in thun - - der,

He threw his bloodstained sword, in thun - der, down, in thun - - der,

sempre f

He threw his bloodstained sword, in thun - der, down, in thun - - der,

He threw his bloodstained sword, in thun - der, down, in thun - - der,

down ;

He threw his bloodstained sword, in thun - der, down, in thun - - der,

down ;

He threw his bloodstained sword, in thun - der, down, in thun - - der,



down; And with a wi-thering look, The war-de-nounc-ing trum-pet took,

down; And with a wi-thering look, The war-de-nounc-ing trum-pet took,

down; And with a wi-thering look, The war-de-nounc-ing trum-pet took,

down; And with a wi-thering look, The war-de-nounc-ing trum-pet took,

And blew a blast . . . so loud and dread,

And blew a blast . . . so loud and dread,

And blew a blast so loud and dread,

And blew a blast so loud and dread,

Were ne'er pro-phetic sounds

Were ne'er pro-phetic sounds

Were ne'er pro-phetic sounds

Were ne'er pro-phetic sounds

Sounds

full of woe!

full of woe!

full of woe!

full of woe!

p *f*

E

mf And,

E *p*

mf And, ev-er and anon, he beat The doub-ling drum, *f* With fu-ri-ous

with fu-ri-ous

With fu-ri-ous heat,

ev-er and anon, he beat The doub-ling drum, with fu-ri-ous heat,

f

heat,

heat, And, ev-eranda-non, he beat The dou-ling drum,

. with

. And, ev-eranda-non, he beat The dou-ling drum, with

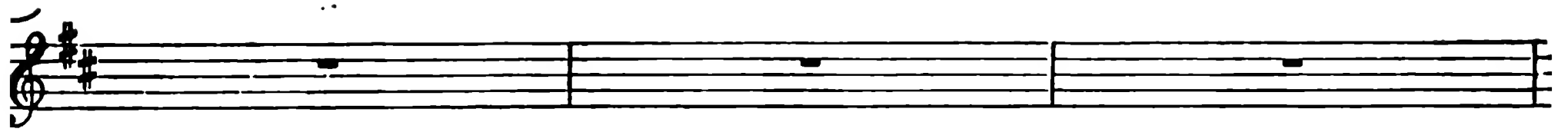
with fu-ri-ous heat;

with fu-ri-ous heat; And

fu-ri-ous heat; And

fu-ri-ous heat;

f *p*



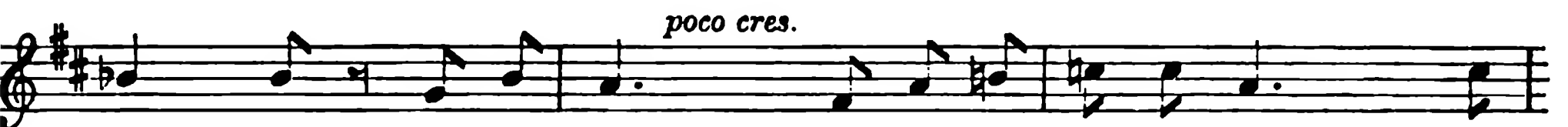
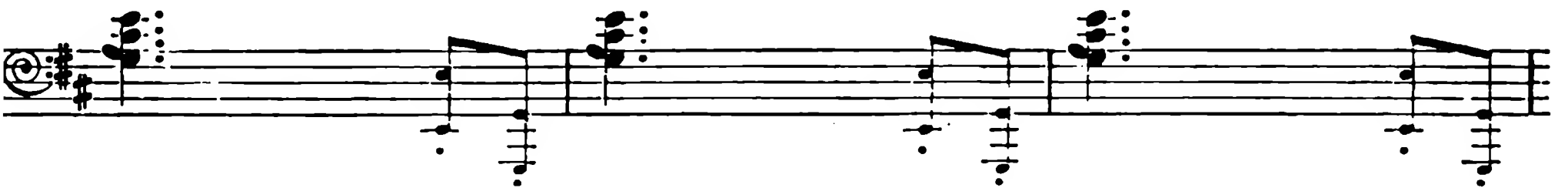
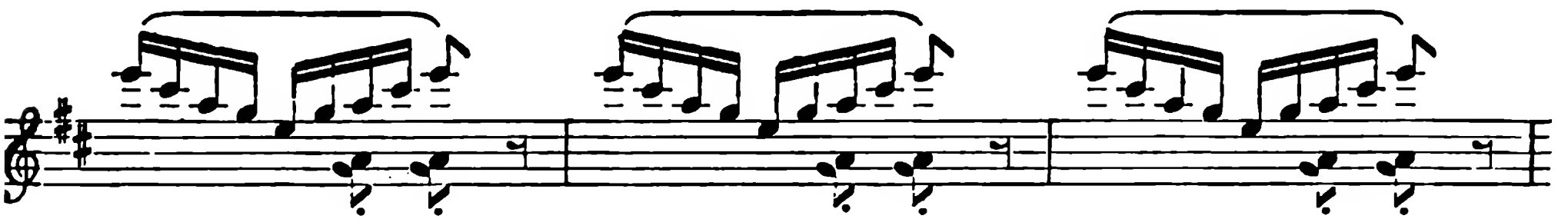
though some-times, each drear - y pause be - tween, De - ject - ed



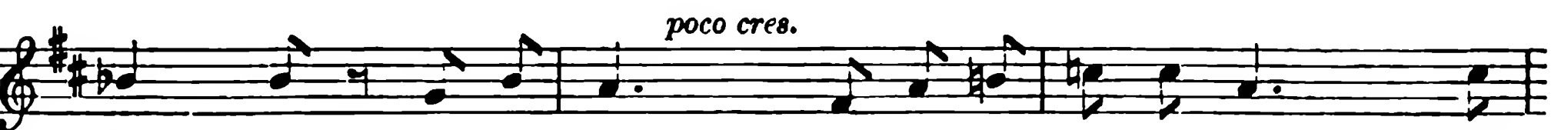
though some-times, each drear - y pause be - tween, De - ject - ed



Though each drear - y pause be - tween, De - ject - ed



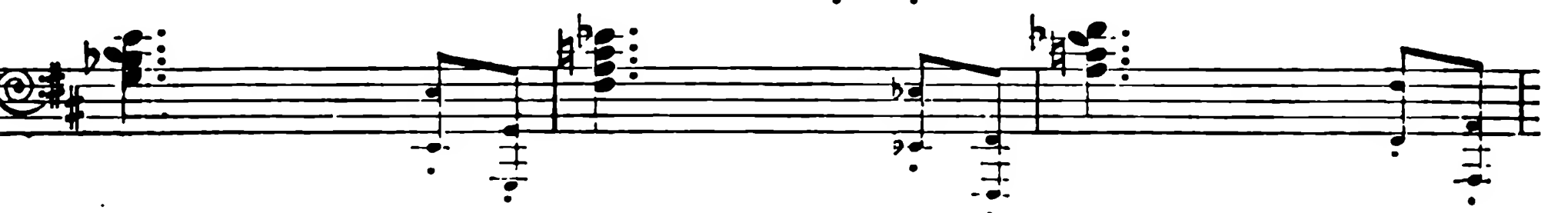
Pi - ty, at his side, Her soul - sub - du - ing voice ap -



Pi - ty, at his side, Her soul - sub - du - ing voice ap -



Pi - ty, at his side, Her soul - sub - du - ing voice ap -



- plied,
 - plied, *f*
Yet
 - plied,
 Still he kept his wild un - al - tered mien,
 still he kept his wild un - al - tered mien, still he kept his wild un -

f marcato.
marcato.
f
f

still he kept his wild un - al - tered mien, . . still he kept his wild, his wild un - al - tered

Still he kept his wild un - altered mien, his wild un - al - tered

- al - tered mien, still he kept his wild un - al - tered mien, wild un - al - tered

Still he kept his wild un - al - tered mien, his wild un - al - tered

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

mien, While each strained ball of sight seemed bursting, burst - - ing from his

8290.

head.

head.

head.

head.

pp *dim* in - u - en - do.

p

dim. *pp* *poco rall.*

Molto Lento quasi Adagio. ♩ = 40.

p



G

pp With eyes up - raised, as one in -

pp With eyes up - raised, as one in -

pp With eyes up - raised, as one in -

pp With eyes up - raised, as one in -

G

p *B.H.*

pp - spired, Pale Mel-an-cho-ly sat re-tired; . .

pp - spired, Pale Mel-an-cho-ly sat re-tired; . .

pp - spired, Pale Mel-an-cho-ly sat re-tired; . .

pp - spired, Pale Mel-an-cho-ly sat re-tired; . .

dim. *pp*

poco cres.

And, from her wild se-questered seat, In notes .. by

poco cres.

And, from her wild se-questered seat, her wild . . . seat, In notes by

poco cres.

From her wild seat, . . . her wild seat, In . . . notes so

p poco cres.

And, from her wild, her wild se-ques - tered seat, In notes .. by

p poco cres.

p dim. pp

dis - tance made more sweet, Poured thro' the mellow horn her pen - sive soul :

dim. pp

dis - tance made more sweet, Poured thro' the mellow horn her pen sive soul :

p dim. pp

sweet, so sweet, . . . Poured thro' the mellow horn her pen - sive soul :

p dim. pp

dis - tance made more sweet, Poured thro' the mellow horn her pen - sive soul :

p dim. pp

And, dash - ing soft from rocks a-round,

And, dash - ing soft from rocks a-round,

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

Bub - bling run - nels joined the sound ;

H

Through glades and glooms the mingled measure

Through glades and glooms the mingled measure

Through glades and glooms the mingled measure

Through glades and glooms the mingled measure

Or, o'er some haunted stream, with fond delay,

stole, O'er some haunted stream,

stole, the mea- sure stole, Or, o'er some haunted stream,

stole, the mea- sure stole,

Round an ho-ly calm dif-fus-ing, Love of peace,

Round an ho-ly calm dif-fus-ing, Love of peace,

an ho-ly calm dif-fus-ing, Love of peace,

an ho-ly calm dif-fus-ing, Love of peace,

an ho-ly calm dif-fus-ing, Love of peace,

an ho-ly calm dif-fus-ing, Love of peace,

Ped. 8290.

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

and lonely mus - ing, In hol - low mur-murs

died a - way.

died a - way.

died a - way.

died a - way.

pp *rall.*

Molto vivace quasi presto. $\text{♩} = 84.$ *pp*

sf *p* *R.H.* *L.H.*



80

I
But O! how al-tered was its spright - - lier tone, When
But O! how al-tered was its spright - - lier tone, When
But O! how al-tered was its spright - - lier tone, When
I 8va.....
Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her
Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her
Cheer - fulness, a nymph of health-iest hue, Her bow a - cross her
mf
a nymph of health-iest hue, Her bow a - cross her
p
shoul - der flung, Her bus - kins gemmed with morn - ing dew,
shoul - der flung, Her bus - kins gemmed with morn - ing dew, mf
shoul - der flung, Her bus - kins gemmed with morn - ing dew, Blew an in-spir - ing
shoul - der flung, Her bus - kins gemmed with morn - ing dew,

mf Blew an in-spir-ing air, . . . that dale and thick - et rung,

mf Blew an in-spir-ing air, . . . that dale and thick - et rung,

air, . . . that dale and thick - et rung, The hunt - er's

cres.

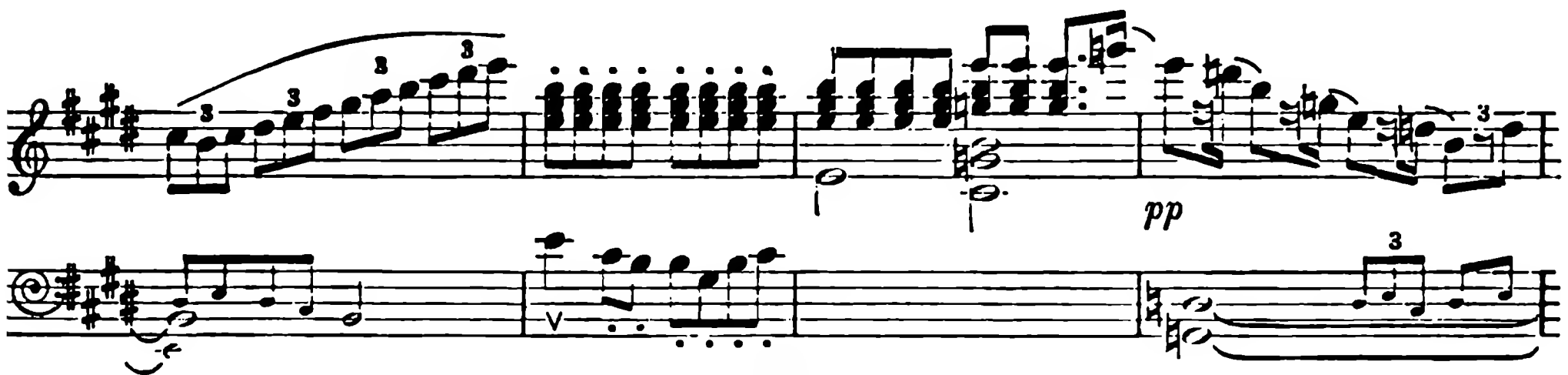
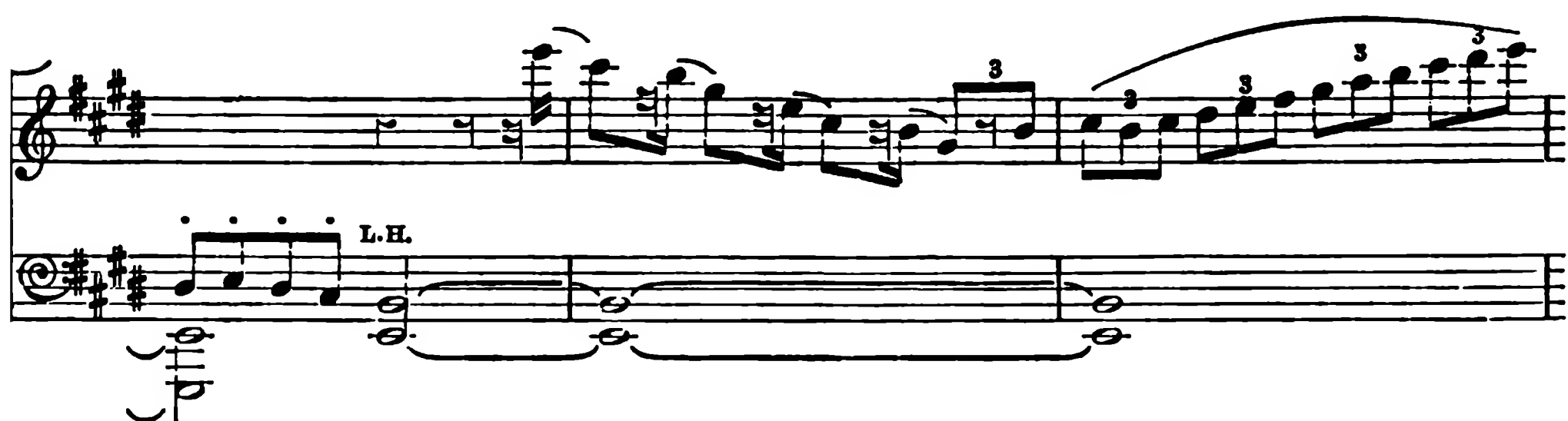
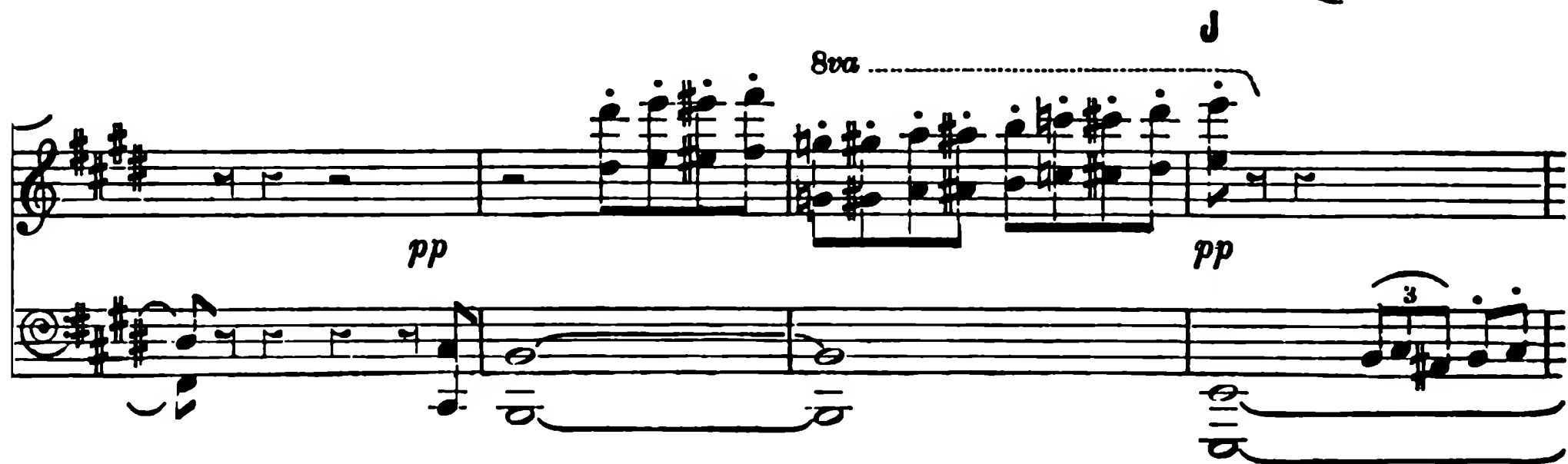
f The hunt - er's call, to faun and dry - ad known!

f The hunt - er's call, to faun and dry - ad known!

call, . . . to faun and dry - ad known!

f

f *p* *f* *p*



Sa - tyrs and syl - van boys, were seen, . . .
 Sa - tyrs and syl - van boys, were seen, . . .
 Sa - tyrs and syl - van
 Sa - tyrs and syl - van
 p Sa - tyrs and syl - van boys, were seen,
 Sa - tyrs and syl - van boys, were seen,
 boys, were seen, Peep - ing from forth their al - leys green :
 boys, were seen, Peep - ing from forth their al - leys green :
 p Sa - tyrs and syl - van boys, were seen, Peep - ing from forth their
 p Sa - tyrs and syl - van boys, were seen, Peep - ing from forth their

al - leys green :

al - leys green : Brown Ex - er - cise re - joiced to

And Sport leapt up, and seized his beech - en

And Sport leapt up, and seized his beech - en

Brown Ex - er - cise re - joiced to hear; Sport leapt up, seized his

hear, Ex - er - cise re - joiced to hear; Sport leapt up, and seized his

spear, leapt up, and seized his beech - en spear.

spear, leapt up, and seized his beech - en spear.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and triplets.

Second system of musical notation, continuing the complex rhythmic patterns and triplets.

Third system of musical notation, including vocal lines with lyrics "Last came" and piano markings "f".

Fourth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and triplets.

Fifth system of musical notation, including vocal lines with lyrics "Joy's ec - sta - tic tri - al:" and piano markings "f".

Sixth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and triplets.

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe his

He, with vi - ny crown ad - vanc - ing, First to the pipe . . his hand, his

He, with vi - ny crown ad - vanc - ing, First to the live - ly pipe, his

hand . . ad - drest; . .

hand . . ad - drest; . .

hand . . ad - drest; . .

hand . . ad - drest; . .

But soon he saw the

But soon he saw the

But soon he saw the

But soon he saw the

brisk a - wak'-ning vi - ol, Whose sweet . . en

brisk a - wak'-ning vi - ol, Whose sweet en -

brisk a - wak'-ning vi - ol, Whose sweet en - tranc - ing

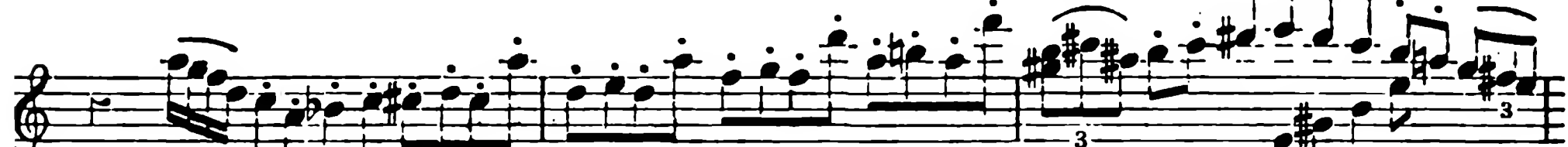
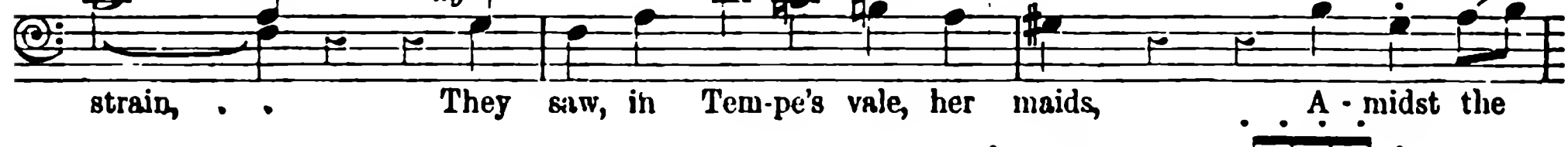
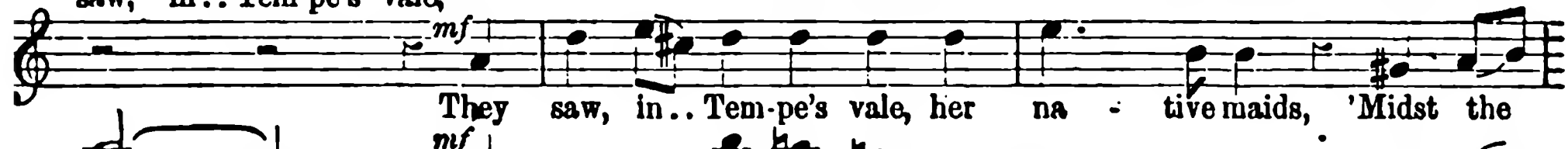
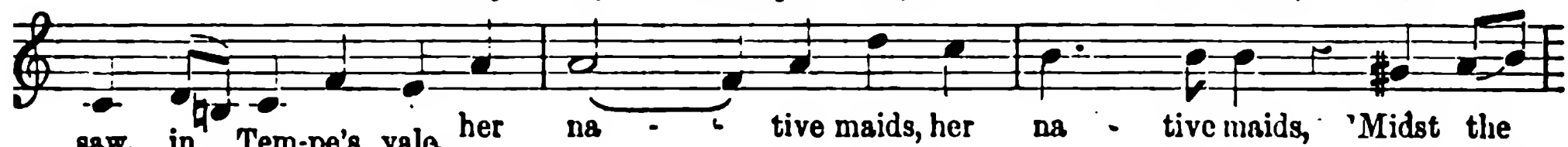
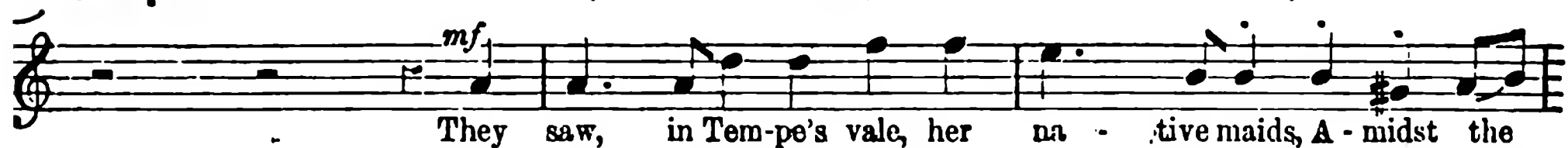
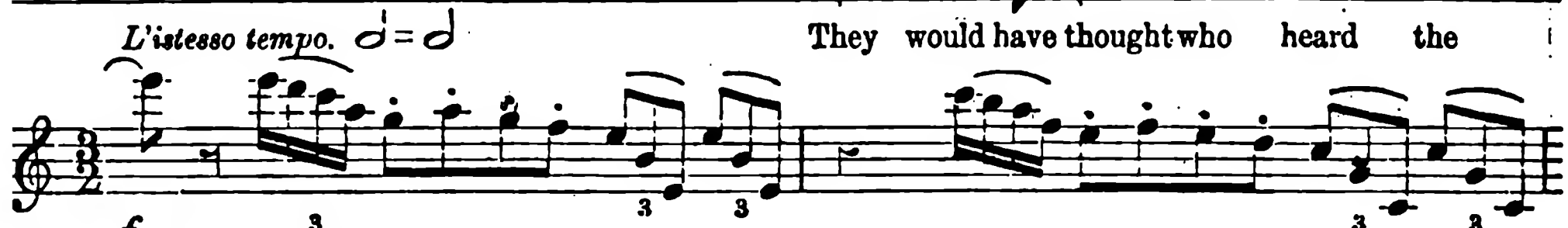
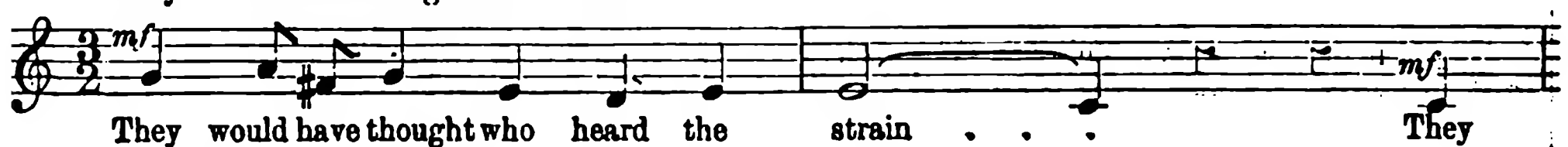
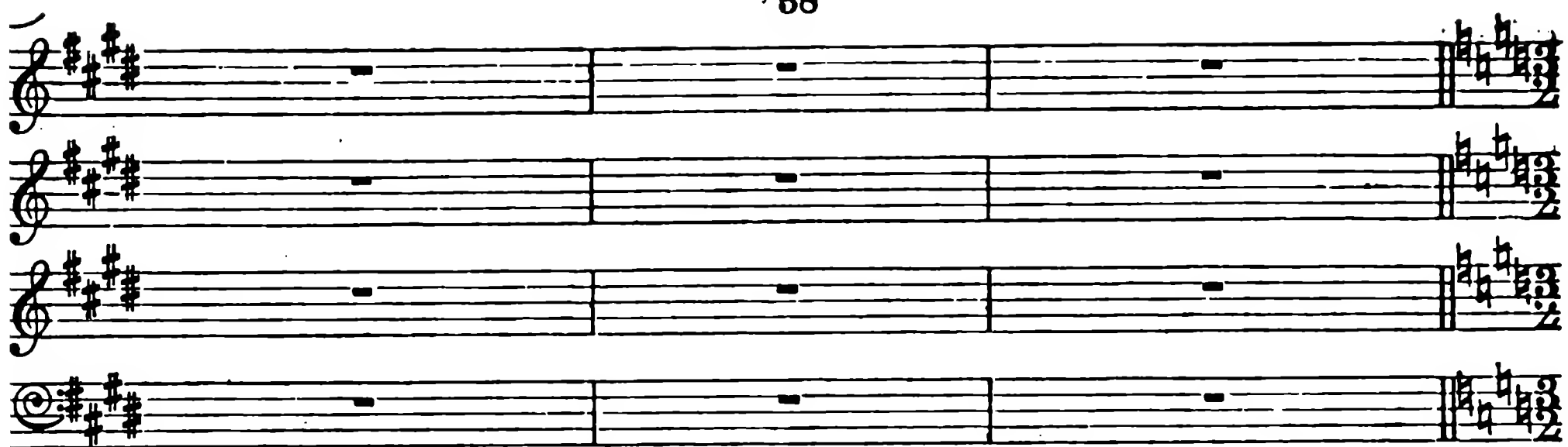
brisk a - wak'-ning vi - ol, Whose sweet

- tranc - ing voice he loved . . the best;

- tranc - ing voice he loved . . the best;

voice . . he loved . . the best;

voice he loved the best;



fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

fes - tal sound - ing shades,

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

fes - tal sound - ing shades, To some un - wea - ried min - strel danc - ing,

M

Ped. *mp*

While his fly - ing fin - gers kissed the strings, . .

p While, as his fly - ing fin - gers - kissed the strings, . . while his fly - ing fin - gers

p While his fin - gers kissed the strings, while his fin - gers

mp While his fin - gers kissed the strings, . .

M.

p *cres.*

cres.

while his fin - gers kissed the strings,

kissed the strings, *mf* Love framed a gay fan - tas - tic round ;

kissed the strings, *mf* Love framed with Mirth a gay fan - tas - tic round ;

cres.

while his fin - gers kissed the strings, . .

f

Loose were her tress - es seen, her zone un - bound; And he, a - midst his

Her tress - es loose, her zone un - bound;

Loose were her tress - es seen, her zone un - bound; And he, a - midst his

fro - lic play, As if he would the charm - ing air re -

And he, a - midst his fro - lic play,

fro - lic play, As if he would the charm - ing air re -

And he, a - midst his fro - lic play, and

pay,

he, a - midst his fro - lic play, his fro - lic

pay, 'midst his fro - lic

he, a - midst his fro - lic

. . . Shook thou - sand o - dours from his wings, . . thou - sand

play, Shook . . o - dours from his wings, . . thou - sand

play, Shook . . o - dours from his wings, . . thou - sand

play, Shook . . o - dours from his wings, . . thou - sand

tr.

o - dours, *sempre dim.*

o - dours from his dew y

1st TENOR. *sempre dim.*

o - dours from his dew y,

2nd TENOR. *sempre dim.*

o - dours from his dew y

p *sempre dim.*

o - dours from his dew y,

p *dim.*

pp. *N*

shook thou - sand o - dours from his wings. . . *mp*

pp *mp*

wings, . . Love framed with Mirth a

pp *mp*

dew y wings, . . a

pp *mp*

wings, thou - sand o - dours from his wings, . . a

pp *mp*

dew y wings, . . a

N *8va.....*

pp *p*

Ped. *** *Ped.* ***

3290.



Loose were her tress-es seen, her zone un-bound;



gay fan-tas-tic round;

Loose were her tress-es seen, her zone un-bound;

1st & 2nd Tenors.



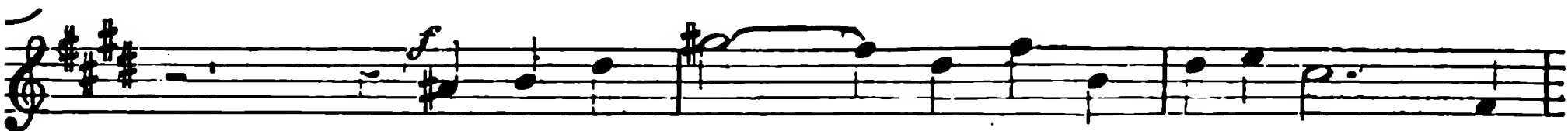
gay fan-tas-tic round;

Loose were her tress-es seen, her zone un-bound;

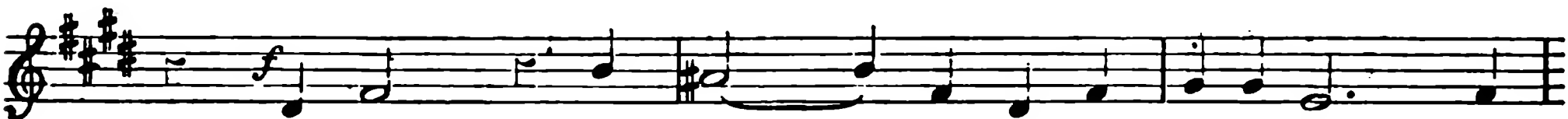


gay fan-tas-tic round;

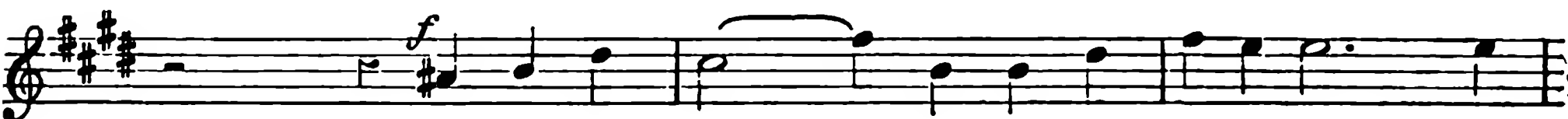
tress-es loose, her zone un-bound;



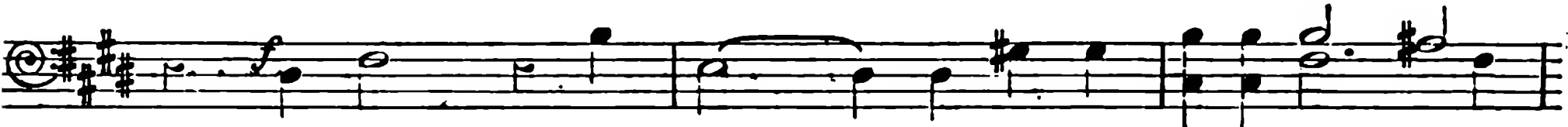
And he shook thou - sand o - dours from his dew - y



And he shook thou - sand o - dours from his dew - y



And he shook thou - sand o - dours from his dew - y



And he shook thou - sand o - dours from his dew - y



Ped.

*

wings.

wings.

wings.

wings.

ff

sempre ff

ff

8290.

rall. *f* *Moderato poco maestoso.*

rall. *f* 0 Mu - sic! sphere - descend - ed maid, Friend of

rall. *f* 0 Mu - sic! sphere - descend - ed maid, . . Friend of

rall. *f* 0 Mu - sic! sphere - descend - ed maid, . . Friend..

rall. *f* 0 Mu - sic! sphere - descend - ed maid, Friend of

Moderato poco maestoso. ♩ = 72. (The crotchet a little slower than the preceding ♩)

rall. *f* *Ped.* *sempre f* *Ped.* *sempre f* *Ped.*

Plea - sure, Wis - dom's aid! . . Why, god - dess, why . . to us de - nied, why,

Plea - sure, Wis - dom's aid! . . Wis - dom's aid! god - - - - - dess,

. . of Plea - sure, Wis - dom's aid! . . . Why, god - dess, why to us de -

Plea - sure, of Plea - sure, Wis - dom's aid! . . . god - - - - - dess,

Ped. *sempre f* *Ped.* *sempre f* *Ped.* *sempre f* *Ped.*

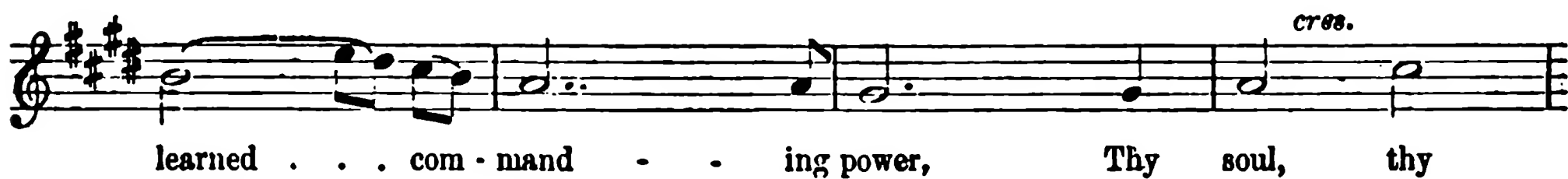
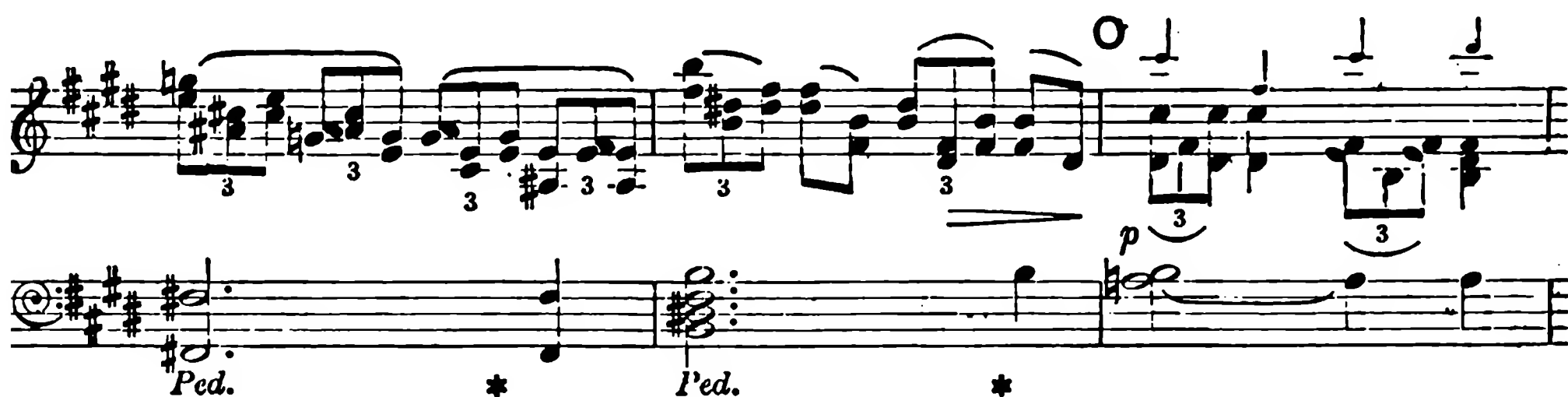
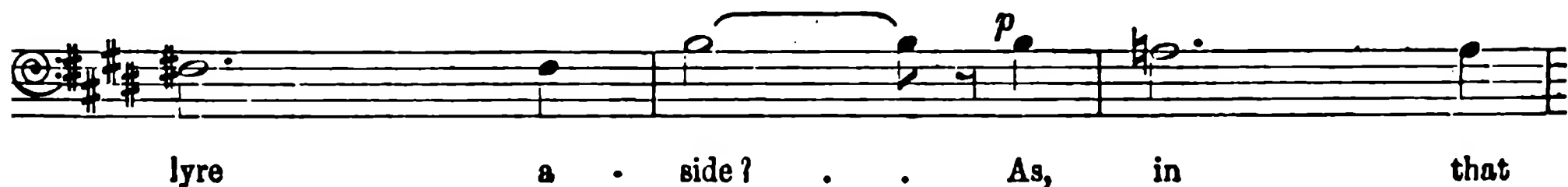
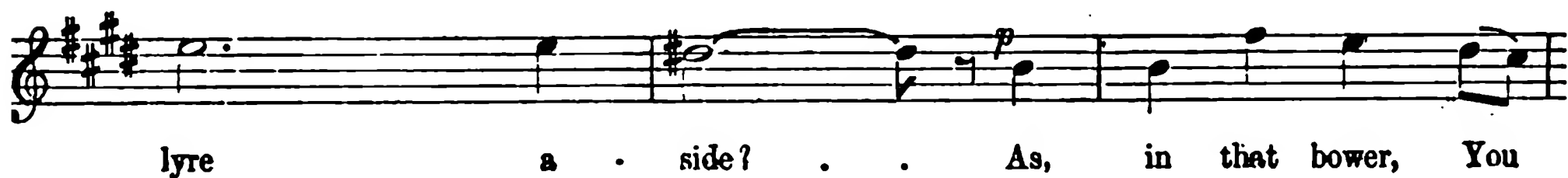
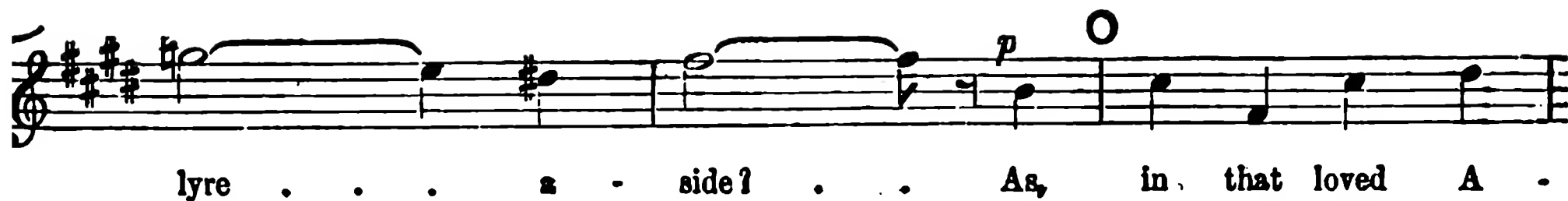
god - dess, to us de - nied, Lay'st thou thy an - cient

why to us, to us de - nied, Lay'st thou thy an - cient

- nied, to us . . de - nied, Lay'st thou thy an - cient

why to us, to us de - nied, Lay'st thou thy an - cient

Ped. *sempre f* *Ped.* *sempre f* *Ped.* *sempre f* *Ped.*



mim - ic soul, O nymph en-deared, Can well re - call what then it

mim - ic soul, O nymph, Can well . . . re - call what then it

mim - ic soul, . . . Can well re - call what then, . . . what

mim - ic soul, . . . Can well . . . re - call what then . . . it

heard; . . . Where is thy na - tive sim - ple heart, De -

heard, what then it heard; . . . then . . . it heard; . . . Where is thy na - tive

heard; . . . Where is thy heart, . . . thy

heard; . . . Where is thy sim - ple

Ped. * Ped. *

- vote . . to Vir - tue, Fan - cy, . . Art? . .

Where is thy na - tive

sim - ple heart, De - vote to Fan - cy, . . Art? Where thy

sim - ple heart, De - vote . . to Fan - cy, Art? . .

heart, De - vote to Fan - cy, Art? . .

poco cres.

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

Vir - tue, Fan - cy, Art?

cres.

sim - ple heart, De - vote . . to Vir - tue, Fan - cy,

cres.

sim - ple heart, De - vote to Fan - cy, . .

mp

cres.

Where is thy sim - ple heart, De - vote, de - vote . . to

mp

cres.

Where is thy sim - ple heart, De - vote, de - vote . . to

8va.

cres.

Ped. * *Ped.* * *Ped.* * *Ped.* *

- rise, . . as in that el - - der time, . . Warm, en - er - gic,
 Art? Rise, . . as in that el - der time, . .
 Art? Rise, . . as in that time, . . Warm, en -
 Art? Rise, . . as in that time, . .
 Art? Rise, . . as in that time, . .
 8va *f marcato.*
 chaste, sub - lime! O Mu - sic! sphere - de - scend - ed
 chaste, . . sub - lime! O Mu - sic! sphere - de - scend - ed
 - er - gic, sub - lime! O Mu - sic! sphere - de - scend - ed
 chaste, . . sub - lime! . .
 chaste, . . sub - lime! . . sphere - de - scend - ed

maid! O Mu - sic! sphere - de - scend - ed

maid! O Mu - sic! sphere - de - scend - ed

maid! O Mu - sic! sphere - de - scend - ed

sphere - de - scend - ed maid! O Mu - sic!

maid! O Mu - sic! sphere - de - scend - ed

Ped.

maid! A - rise, as in that

maid! A - rise, as in that

maid! A - rise, as in that

sphere-descend-ed maid! A - rise, as in that

maid! A - rise, as in that

tf

Ped.

el - - der time, A - rise, Warm, en - -

el - - der time, A - rise, Warm, en - -

el - - der time, A - rise, Warm, en - -

el - - der time, A - rise, Warm, en - -

time,

Ped. *

mf

dim.

er - gic, chaste, sub - lime!

dim.

er - gic, chaste, sub - lime! . . warm, en - -

dim.

er - gic, . . chaste, sub - lime, sub - -

dim.

er - - gic, sub - lime, . . . warm, en - -

dim.

. . . A - rise, . . warm, en - -

dim.

mp Why, god - dess, . . why, to

er . . . gic, sub - lime !

1st TENOR.

lime ! . . . Why,

2nd TENOR.

lime, . . . chaste, sub - lime ! Why,

er - gic, chaste, sub - lime ! Why, . . to

er - gic, chaste, sub - lime ! Why,

mp *Q*

R.H.

p *Ped.* *

cres.

us de - nied, why lay - est thou, why lay - est thou thy

cres.

why, . . . to us de - nied, lay - est thou thy

1st & 2nd TENORS.

cres.

god - dess, why, to us de - nied, lay'st thou thy

cres.

us de - nied, . . . why lay - est thou thy

cres.

god - dess, why lay - est thou . . . thy

cres . . . cen - do. *f*

Ped. * *Ped.* * *Ped.* *

an - cient lyre a - side, thy an - cient lyre . . . a - -

an - cient lyre a - side, thy an - cient lyre . . . a - -

an - cient lyre a - side, thy an - cient lyre . . . a - -

an - cient lyre a - side, thy an - cient lyre . . . a - -

an - cient lyre a - side, thy an - cient lyre . . . a - -

side? . . . O Mu - sic! a - rise, . . . a -

side? . . . O Mu - sic! a - rise,

side? . . . O Mu - sic! a - rise, . . .

side? O Mu - ' sic, O Mu - sic! a - rise,

side? O Mu - sic, O' Mu - sic! a - rise,

8va

sempre ff

8290.

rise, . . . a - rise! as in that

a - rise!

a - rise, a - rise! as in that

a - rise!

a - rise!

as in that

molto marcato.

ff

marcato

el - der time, . . . Warm, en - er - gic, warm, . . .

el - der time, . . . Warm, en - er - gic, warm, . . .

el - der time, . . . Warm, en - er - gic, warm, . . .

el - der time, as in that time, . . . warm, . . .

el - der time, as in that el - der time, . . .

dim.

p

8290.

poco rall. *a tempo.* *ff*

chaste, sub - lime! 0

poco rall. *a tempo.* *ff*

chaste, sub - lime! 0

poco rall. *a tempo.* *ff*

chaste, sub - lime! 0

poco rall. *a tempo.* *ff* *^*

chaste, sub - lime! A - rise, . . a -

poco rall. *a tempo.*

chaste, sub - lime!

poco rall. *a tempo.* *ff*

ff *^*

Mu - sic, 0 Mu - sic! a -

ff *^*

Mu - sic, 0 Mu - sic! a -

ff *^*

Mu - sic, 0 Mu - sic! a -

ff *^*

rise, . . a - rise, . . a - rise, . . a -

ff *^*

a - rise, . . a - rise, . . a -

ff

ff *molto rit.*
 rise !
 rise !
 rise !
 rise !
 rise !
 rise !
 chaste, . . . sub
ff *molto rit.*
 chaste, . . . sub
ff *molto rit.*
 chaste, . . . sub
ff *molto rit.*
 chaste, . . . sub
 chaste, . . . sub
ff *molto rit.*
fff *a tempo.*
 lime !
fff *a tempo.*
 lime !
fff *a tempo.*
 lime !
fff *a tempo.*
 lime !
fff *a tempo.*
 lime !
 Eva
fff *a tempo.*
Ped. *p rit.* *ff*
 THE END.